

FOR HOLIDAY GAYETY.

Evening Gowns for Christmas
Merrymaking.

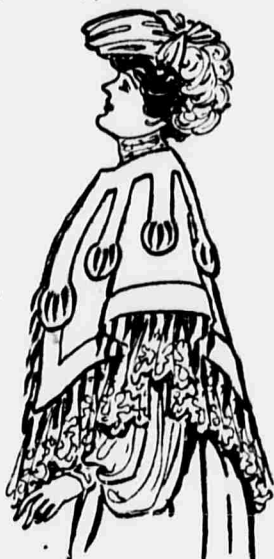
BODICES MADE IN NEW LINES.

They Outline the Figure and May
Portend a Change.

A Possible Indication That the Straight Front Corset is Losing Favor—Variety the Keynote of the Gowns for Christmas Parties—Suggestions About Materials—The Liking for Gold or Silver in Trimming Almost a Mania—Attractive Designs in Dancing Frocks.

Never were the shops besieged by a larger and more enthusiastic crowd of women shoppers than is in evidence at this holiday season. Possibly the buying is not so extravagant as it has been at times, but the merchants are making no complaint. Many of the goods displayed are elaborate to a marked degree, yet seem to find ready sale.

Naturally enough Christmas presents are the aim and end of the average woman's quest just now, yet there is much prepara-



tion for Yuletide festivity and the dress-makers are working overtime in getting ready for the holiday functions. Dancing frocks are first on the list in point of numbers, but the Christmas house party has grown in favor among Americans and this year more than ever folks are opening their country houses for Christmas week and inviting parties of friends to make merry there.

The idea is an excellent one, and, if the weather is propitious, offers more opportunities for wholesome frolic than are afforded even by the gayest holiday season in town; but the Christmas house party calls for a rather complete outfit of an appropriate kind. The woman guest is likely to be on exhibition at every hour of the day, and will have need of dainty morning frocks, tea gowns, dinner gowns, evening frocks and costumes for outdoor



sports, to say nothing of the pretty boudoir negligees with which to impress the other women among the guests.

Fortunately these costumes need not be elaborate. Sweet simplicity cuts a better figure in house party attire than at pretentious city functions, and some expensive items of a wardrobe that would be needed in the city holiday whirl, such as handsome visiting gowns and very dressy wraps, are of little use in the country. But there are enough women planning for both city and country holidays to make the merchants smile and the workwomen of the dressmaking departments sigh.

The new evening frocks legion and each one is prettier than the last. Variety is the keynote and surely among the models every woman should be able to find something that will suit her purse and her taste.

One may go in for appalling elaboration or for studied simplicity, may wear velours sublime, real Venetian point and gorgeous



jeweled embroideries, or be quite correct in crêpe de chine, mousseline or silk voile with trimming of simple ruchings, tuckings and frills. There was never a season within modern times when the fashionable woman could spend money more lavishly upon her attire, but also there was never a season either when the woman of taste could achieve an appearance of fashion at a more reasonable cost.

The modish evening frock furnishes special illustration of the latter fact. There are innumerable soft fabrics eminently adapted for evening wear yet comparatively inexpensive, and the full round skirt finished simply with deep tucks, ruchings or flounces and the full bodice with high girde, surplice or berbe décolletage and

picturesque sleeves, do not demand costly trimmings. The silk voile already mentioned is an excellent material for the evening frock or house frock, being soft, sheer and glossy, yet very durable. Silk grenadine possesses the same qualities and the woman who can afford only one evening frock and must make it answer for the whole season, could not do better than choose one of these fabrics which are offered in all the delicate colorings.

The wool voiles in very sheer quality are also most desirable, but have not the gleaming lustre of the silk and, oddly enough, show dirt more readily. Still a mousseline voile in white or a pale tint is a practical and attractive fabric for the general utility evening gown.

Albatross cloth, much improved in quality of late, nuna's veiling, poplinette, crêpe de Paris, and a number of new crêpe like weaves in silk and wool, demand attention in a discussion of serviceable stuff for the evening frock; and, while not so alluring as the vaporous chiffons, mousselines,

and, indeed, the liking for gold and silver in trimming is amounting to a mania. Gold buckles, buttons, tassels, braid, lace, embroidery, are freely used, though usually so deftly combined with other trimmings that they do not, in French phrase, jump at the eyes.

A tiny line of flat gold braid edging trim-

ing is frequently made into separate skirts for wear with the bodice, or the bodice and skirt are made into one piece, the skirt being open over a sheer mousseline petticoat and whose sharp pointed bodice has a draped fichu and sleeves of mousseline.

The sheer, diaphanous fabrics are, save in the case of the young girl, considered less formal for evening gowns than the heavier materials and the fastidious young matron will have her handsome full dress evening attire of satin or silk, while choosing the chiffons, mousselines, nets and crêpes for less pretentious gowns.

Dotted white or black net is always a good general utility gown for little dinners and informal evening functions, and may be effective with no trimming other than bands of velvet ribbon and a little lace. A dotted black net in the large

cut is a good model, made over shell pink, trimmed in black velvet ribbon and narrow flounces of black imitation Chantilly.

The same model carried out in white or white and pale yellow is charming, and, for a girlish frock, another white and pale yellow model in the large cut offers a pleasing suggestion.

This little dancing frock is in white dotted mousseline, but has a hem, or lower skirt,

ming hands of Hercules braid or velvet is effective, and threads of gold in cord and tassels of chenille are more pleasing than the all gold cords and tassels. Gold lace, too, must be used very sparingly, but heavy écoré lace interwoven with gold threads is rich without being barbaric.

Gold and white brocades, soft and lustrous, are fashioned into handsome evening wraps trimmed in white fur and heavy gold cords and ornaments. Cloth of gold forms the foundation for heavy lace, gleams through open work embroidery, is itself almost hidden under silk or wool embroidery and is used for cuffs, collars, waistcoats, band trimmings and appliqué motifs.

Gold gauze is wrought into little flowers and pendent buds, after the order of the chiffon and mousseline flowers, and used for trimming evening gowns. The white and brown combination so fashionable this winter profits greatly by a touch of gold, and one of the most successful costumes turned out by one prominent maker is in velvet cloth trimmed in folds of brown velvet, gold buttons and tassels and a very little gold embroidery.

Of the chiffon velvets as evening gown material much has been written and all the praise is deserved; yet the velvet evening

gown needs clever handling to be successful and the woman dependent upon an ordinary dressmaker would much better select some other material. Moreover, velvet in the light shades, while very beautiful, soils with distressing readiness and thus the fresh bloom which is the material's chief beauty is destroyed.

Velours-supplie, a fine silk supple velvet with mirror finish, is popular in Paris and does not soil so easily as the loose woven and rather long nap cotton back chiffon velvet, but it is expensive; and on the whole the velvet evening gown is not a nice investment for the woman of limited means, though the charm and the reasonable price of the chiffon velvets may tempt her sorely.

Among the evening panne silks there is a wide and lovely assortment, and the brocades and flowered silks of Pompadour suggestion are being much worn. Bay-adre stripes, long set aside, have come back among the season's silks, and soft, handsome silks bear cross stripes of contrasting weaves, of velvet, or of inwoven narrow fringe, in self color or contrasting color.

The narrow fringe stripes in the color of the silk are perhaps the best of the bay-adre designs and some novel and pretty frocks have been made of this material, with little additional trimming. Such silks

of narrow puff bands and narrow yellow ribbon. A deep girde of pale yellow is folded about the waist and tied in a square bow at the top of the girde front.

This square bow, finishing the girde just below the bust, is one of the new touches and is seen on a majority of the latest imported models made with deep girdles.

of plain white mousseline reaching to the knees, where it is set on with a broad puff band of the plain white mousseline, through which a pale yellow ribbon. Two bands of the puffing are set on the dotted skirt at close intervals above the first.

The full bodice is made with a deep berbe of dotted mousseline, bordered by a hem of the plain white. This berbe drops low from the shoulders, but above it is a yoke opening in V shape décolletage and formed

by a straight front corset, have corrected nature's disposal of their surplus flesh will do if the bodice defining the figure comes in remains to be seen. The full front of to-day's bodice has been well adapted to their new figures, but though the front line of this new bodice is still straight, it is not veiled by friendly fullness, is higher in the bust and frankly reveals the front outline.

However, the day of its general adoption is still far off, even if it is to come at all; so the sisters of the shifted flesh need not worry. If the emergency does in time arise, the corset makers and dressmakers

will doubtless arrange some compromise to meet the exigencies of the case.

Just now the fashionable woman's figure is, at its best, a triumph. Her waist is not too small, but is supple, and, while it has a straight front line, shows a well defined hip and back curve.

The broad shoulder and hip fullness give to this waist an effect of smallness, despite its uncramped proportions. The long shoulder is graceful, the successful skirt, though frilled, is not bulky about the hips, and the long straight folds of many of these skirts give graceful length of limb. Crinolines, panniers, all sorts of monstruities, may be waiting around the corner for the woman of fashion, but to-day her lines are undeniably good.

Many frills and horizontal trimmings decorate the sheer frocks and silk frocks, but the wool skirts show more and more tendency to long lines and flat trimmings. The fullness has crept up the skirt, and instead of a flare beginning at the knees, or below, the really up to date skirt begins to take on voluminous fullness about half way between waist and knee, and is very hard to cut correctly.

Some of the new skirts, fluted in at the waist, are sharply gored to just below the hip line, so that the fullness played in at the band and over the hips need not be bulky, yet there may be ample fullness for fully two-thirds of the skirt length.

Three deep tucks have been a popular skirt finish for cloth gowns, and, as in the model shown in one of the small pictures, a variation upon this idea may be made by

setting heavy lace on Oriental embroidered material in between the tucks. The flat deep hem of velvet or of material contrasting in nap with the frock material, but agreeing with the latter in color, is another trimming much fancied for the straight, full skirt.

Flat appliqué designs of velvet on cloth, often running up as high as the knees belong to the group of smart flat trimmings, and braids and fur bands are seen everywhere.

The surplice idea is introduced upon gowns of all kinds, from cloth to mousseline, and with a glimpse of lace this bodice offers a simple solution of the bodice problem. The velvet trimmed zibeline gown with long pointed epaulets and surplice fronts bordered with braided velvet might easily be carried out by a home dress-maker, yet it represents some of the newest ideas.

Short coats and wraps are gradually attaining prominence and, save in the realm of evening cloaks, bid fair to be considered smarter than the three-quarter coats. Innumerable types of the pelerine are seen, and one of the most chic is illustrated here.

In white cloth foundation runs down in a point front and back, but short over the arms, and a full lining of heavy lace falls four or five inches below the border of the cloth. There are a flat collar piece and tabs of ermine without the tails, and a band of the same fur borders the cloth. Ermine tails fringe this band and finish the bottom of the fur tabs.

Whether you propose the purchase of a machine or not, there is much to interest most women at any SINGER STORE—AND ALL ARE CORDIALLY INVITED.

But if an ex- sister of child will run up to Fortune's essential to

REGINA
MUSIC BOXES

Are in more general use and have a greater daily sale than any other musical instrument.

WHY?

Because: The repertoire of tunes is practically unlimited—3,500 selections now and more added daily.

Because: Compared with other musical instruments they are low in price.

Because: They play without any previous knowledge of operator any selection of music, whether classical, sacred or popular.

Because: They are the sweetest in tone and most carefully constructed.

Because: It is the only line embracing that class of instruments which change their own tunes automatically.

Because: Every instrument bears written guarantee of makers, whose 15 year record of growing success and enviable standing give greatest evidence of permanency and therefore greatest assurance that the owner of an instrument can always obtain up-to-date music for it.

REGINAS range in price from \$10.00 upward.

They are sold on easy terms when desired.

Write for information or call and hear them play.

SIEGEL COOPER CO.,
MANHATTAN.
HARNE & CO., NEWARK.

FRED'K LOESER & CO.,
BROOKLYN.
THE FURST CO., JERSEY CITY.

Frequently a small round or square buckle of gold or brilliant is placed in the centre of the bow. The lower edge of the girde front becomes more and more sharply pointed.

Another use for the little square bow of full loops and no ends is found upon the skirts, which ostensibly open down the front, yet do not flare to show an under petticoat. The imitated opening is only a trimming device and, as a rule, narrow bands of ribbon, braid, lace or fur run up either side of the opened front, which is held the whole length of the skirt by little soft blunt bows of liberty satin or velvet.

Small square bows of the same kind, but finished with dangling tassels, enter into the skirt trimming of a handsome satin evening gown sketched in the large group.

Wide irregular lace is set into the skirt of peach pink liberty satin in a waving scroll design, around which runs a painted flower garland, and at each recurrence of a certain figure in the design is set a bow of the peach satin, from which drop two silk tassels of the same color.

The bodice has a pelerine, pointed to the waist line back and front, and made of folds of satin and lace. Down the middle of this pelerine cape, back and front, are set bows like those upon the skirt. The under blouse and sleeve are of lace.

A satin evening frock still more superb, and copied from a model originally designed for a famous French actress, is made of fawn-colored satin, with trimming of fawn-colored lace, pink rose garlands and dull blue ribbon. It has the draped

will doubtless arrange some compromise to meet the exigencies of the case.

Just now the fashionable woman's figure is, at its best, a triumph. Her waist is not too small, but is supple, and, while it has a straight front line, shows a well defined hip and back curve.

The broad shoulder and hip fullness give to this waist an effect of smallness, despite its uncramped proportions. The long shoulder is graceful, the successful skirt, though frilled, is not bulky about the hips, and the long straight folds of many of these skirts give graceful length of limb. Crinolines, panniers, all sorts of monstruities, may be waiting around the corner for the woman of fashion, but to-day her lines are undeniably good.

Many frills and horizontal trimmings decorate the sheer frocks and silk frocks, but the wool skirts show more and more tendency to long lines and flat trimmings. The fullness has crept up the skirt, and instead of a flare beginning at the knees, or below, the really up to date skirt begins to take on voluminous fullness about half way between waist and knee, and is very hard to cut correctly.

Some of the new skirts, fluted in at the waist, are sharply gored to just below the hip line, so that the fullness played in at the band and over the hips need not be bulky, yet there may be ample fullness for fully two-thirds of the skirt length.

Three deep tucks have been a popular skirt finish for cloth gowns, and, as in the model shown in one of the small pictures, a variation upon this idea may be made by

setting heavy lace on Oriental embroidered material in between the tucks. The flat deep hem of velvet or of material contrasting in nap with the frock material, but agreeing with the latter in color, is another trimming much fancied for the straight, full skirt.

Flat appliqué designs of velvet on cloth, often running up as high as the knees belong to the group of smart flat trimmings, and braids and fur bands are seen everywhere.

The surplice idea is introduced upon gowns of all kinds, from cloth to mousseline, and with a glimpse of lace this bodice offers a simple solution of the bodice problem. The velvet trimmed zibeline gown with long pointed epaulets and surplice fronts bordered with braided velvet might easily be carried out by a home dress-maker, yet it represents some of the newest ideas.

Short coats and wraps are gradually attaining prominence and, save in the realm of evening cloaks, bid fair to be considered smarter than the three-quarter coats. Innumerable types of the pelerine are seen, and one of the most chic is illustrated here.

In white cloth foundation runs down in a point front and back, but short over the arms, and a full lining of heavy lace falls four or five inches below the border of the cloth. There are a flat collar piece and tabs of ermine without the tails, and a band of the same fur borders the cloth. Ermine tails fringe this band and finish the bottom of the fur tabs.

Whether you propose the purchase of a machine or not, there is much to interest most women at any SINGER STORE—AND ALL ARE CORDIALLY INVITED.

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to

But if an ex- sister of child will run up to Fortune's essential to



bodice with sharp point at the bottom of the front and the V-shaped décolletage which is steadily gaining favor.

This bodice, outlining the figure definitely and with closely draped décolletage line, is not seen so often as the bodice whose lines are all hidden by the folded girde and the deep berbe falling from a round décolletage; but it is seen and it may possibly be an indication of the lines along which the modish bodice is to develop.

Just what the woman who, by the aid of a straight front corset, have corrected nature's disposal of their surplus flesh will do if the bodice defining the figure comes in remains to be seen. The full front of to-day's bodice has been well adapted to their new figures, but though the front line of this new bodice is still straight, it is not veiled by friendly fullness, is higher in the bust and frankly reveals the front outline.

However, the day of its general adoption is still far off, even if it is to come at all; so the sisters of the shifted flesh need not worry. If the emergency does in time arise, the corset makers and dressmakers



of narrow puff bands and narrow yellow ribbon. A deep girde of pale yellow is folded about the waist and tied in a square bow at the top of the girde front.

This square bow, finishing the girde just below the bust, is one of the new touches and is seen on a majority of the latest imported models made with deep girdles.

PARTY DRE

AT THEIR

WHITE

Unlimited Stan

Add to the Em

Made for

Christmas is

day, and the h

ness and gaye

well as for the

small girl may

for her party

terpin, and a

herchief instea

makes love to

of flying with

in a party, an

just as much

Incidentally

eats in her p